

PUBLISHED MONTHLY

PRICE TWENTY CENTS

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

VOLUME XXV

NEW YORK, MARCH, 1930

NUMBER 3



CARDINAL DON FERNANDO NIÑO DE GUEVARA
BY EL GRECO
IN THE H. O. HAVEMEYER COLLECTION

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

MARCH, 1930
VOLUME XXV, NUMBER 3
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Published monthly under the direction of the Secretary of The Metropolitan Museum of Art, Fifth Avenue and Eighty-second Street, New York, N. Y.; Winifred E. Howe, Editor.

Sent to all Members of the Museum without charge; to others upon receipt of the subscription price, two dollars a year, single copies twenty cents. Copies for sale and subscriptions taken at the Information Desk. Mail orders should be addressed to the Secretary of the Museum.

Entered as Second Class Matter June 3, 1927, at the Post Office, New York, N. Y., under Act of August 24, 1912.

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THE SIXTIETH ANNIVERSARY OF THE MUSEUM

The meeting of the Corporation, adjourned from January 20, will occur on Monday, April 14, in the Lecture Hall. At this time the sixtieth anniversary of the founding of the Museum will be commemorated with appropriate exercises.

OPENING OF THE DEAN MEMORIAL GALLERY

On Monday, April 14, there will be a private view for Members and their friends of the Dean Memorial Gallery, in which has been placed the most important part of the remarkable collection assembled by the late Curator of Arms and Armor, Bashford Dean. This gallery (H 6) will be open to the public on the following morning, Tuesday, April 15.

THE EXHIBITION OF THE H. O. HAVEMEYER COLLECTION¹

Since the announcement in the February, 1929, BULLETIN of the Trustees' unanimous and grateful acceptance of The H. O. Havemeyer Collection, the bequest of Mrs. Louise W. Havemeyer, the exhibition of the collection has been awaited with a naturally impatient interest. One of the most generous and discriminating donations ever made to the Museum, it became even more acceptable through Mrs. Havemeyer's thoughtful unwillingness to hedge her gift round with restrictions, and through the family's sympathetic interpretation of her desires and of the Museum's needs. The only stipulations made in the will were that all objects received under it should "be known as the H. O. Havemeyer Collection," and that they should be on "permanent exhibition." It was her intention, however, and in this the family entirely concurred, that the collection should not be kept segregated, but that the objects should be distributed among the departments to which they properly belong, and there displayed in the galleries devoted to work of a similar kind.

The third codicil of the will added to those objects specifically bequeathed to the

¹ The different sections of this article have been written by the following persons: Paintings, Harry B. Wehle; European and American Prints, William M. Ivins, Jr.; European and Near Eastern Decorative Arts, Joseph Breck; Far Eastern Art, Alan R. Priest (paintings, screens, ceramics, lacquers, bronzes, and textiles), Leslie Richardson (prints), Stephen V. Grancsay (swords and sword furniture); Classical Art, Gisela M. A. Richter; Egyptian Art, Ambrose Lansing.

Museum "all such other pictures, paintings, engravings, statuary and other works of art" as her son Horace might "appoint to it." His lavish interpretation of this part of the bequest, and further gifts and loans from Mrs. P. H. B. Frelinghuysen and Mrs. J. Watson Webb and from Mr. Havemeyer himself have added still greater value to a collection which might already, without extravagance, have been called invaluable.

Prior to the final dispersal of the collection throughout the Museum, in order that it may be seen and appreciated in its entirety it will be on exhibition in Galleries 20, 21, 22, 23, 24, and 25, from Tuesday, March 11, through Sunday, November 2. The public showing will be preceded by a private view for Members of the Museum and their friends on Monday, March 10. A brief temporary catalogue has been prepared to accompany the exhibition, and a much fuller description will be published later on as a permanent record of the collection.

PAINTINGS

The European paintings, pastels, and drawings constituting the portion of The H. O. Havemeyer Collection in charge of the Department of Paintings are of such importance that the acquisition of almost any one among them ordinarily would be the occasion of self-congratulation on the part of the Museum—a self-congratulation expressed after the Museum's fashion in a BULLETIN article at least as long as the present one, which is devoted to the discussion of several scores of works. Many of the pictures are so famous on both sides of the Atlantic that the importance of the occasion might almost be indicated by listing the 197 items and following each with an appropriate number of exclamation points.

Fame attaches especially to the works of late nineteenth-century French painters which are strongly preponderant in the collection. The twenty paintings by Courbet constitute one of the most important of all aggregations of his works. The placing of his paintings in the gallery alongside of first-rate works by Rembrandt and El Greco is a test of Courbet's ultimate seri-

ousness and power and it is a test which he easily passes. The Woman with a Parrot, the celebrated recumbent nude lent for so many years, now becomes one of the Museum's permanent treasures. The Woman with the Mirror (*La Belle Irlandaise*) and the Woman in the Waves are equally celebrated, and for the opulence of its white flesh against fresh wooded green The Young Bather must be listed among Courbet's finest nudes. Also there are such superb portraits as those of The Polish Exile (Mme de Brayer), the Amazon (Mme Louise Colet), and Mme Marie Crocq. Two fine Courbets, the Deer, and Marine—the Waterspout, are added to the collection through the gift of Horace Havemeyer.

Degas, in whose work the Museum was particularly weak, is now, owing to the Havemeyer bequest, probably better represented here than anywhere else. There are thirty-six of his works in various media, not including the remarkable set of sixty-nine bronze reproductions of studies which he made in wax of various models, the dancers revealing his researches in balance, the horses his essays in motion. The Dancers Practising at the Bar (*Danseuses à la barre*), an exquisite creation, brushed in with yellow, white, and gray chalks, was won for the collection by Mrs. Havemeyer's spirited instructions at the Rouart sale in 1912. The Foyer, the little panel painted in oils, is no less marvelous. Its vital, tiny dancers take their places as perfectly within the silvery space of the interior as do Velazquez's life-sized *Hilanderas* within their factory. There are two versions of the precious Rehearsal of the Ballet on the Stage, one in pastels, the other (given by Horace Havemeyer) in turpentine-thinned oils on paper. The piquant picture, At the Milliner's, is one of Degas's very fine pastels; Mme Gobillard-Morisot and the Woman with Chrysanthemums are among the subtlest of his oils. A drawing of exceptional strength is the Woman on a Sofa; The Little Girl Practising at the Bar, drawn in charcoal on pink paper, is as delicately sensitive as a watch spring.

Manet is brilliantly represented by eight paintings and three pastel portraits, including the amusing carroty portrait of George

Moore taken in the dead days of his Confessions of a Young Man. Among the paintings are the Dead Christ with Angels (for some years in the Museum as a loan), the splendid Torero Saluting, and Mlle Victorine in the Costume of an Espada, which is surely one of Manet's most delightful triumphs. Such freshness of color, such juicy, felicitous painting, such soft, engaging femininity masquerading in the fateful matador's costume! The dazzlingly gay

Daumier, The Amateur and the intimate portrait of Corot painting at Ville d'Avray, are also of the first rank.

Of Corot's own painting, the Havemeyer Collection with its nine figure subjects gives a particularly interesting impression. The Bacchante by the Sea is a rarely lovely harmonizing of the nude figure with the water, and the yellow Muse is irresistible with its mingling of classic dignity and melting charm. The intimate little Mother and



BACCHANTE BY THE SEA, BY COROT

picture, In a Boat, with its complacent beau at the tiller, was painted *en plein air* in 1874, the summer when Manet painted his much-decried Argenteuil.

Mr. and Mrs. Havemeyer did not greatly admire the work of Renoir and he is represented in the collection by only one drawing and one painting, By the Seashore. An appealingly innocent young lady is the subject, and the painting, made in 1883, is a beautiful example of Renoir's color. Delacroix is represented by one vibrant painting, a variant of the Christ on Lake Gennesaret. By Daumier also there is a single painting, The Third-Class Carriage, which is in fact a superlatively powerful colored drawing. Two wash drawings by

Child comes as a gift from Mrs. P. H. B. Frelinghuysen and The Letter from Horace Havemeyer.

The eight Monets in the collection reveal various aspects of the work of this famous Impressionist, from the early, Manet-like Green Wave (1865) to the late, scintillant Haystacks in Snow and The Poplars (1891) and The Ice Floe (1893), as well as the admirable Chrysanthemums of the middle period (1882). Also of this time of innovations, but aloof from its storms, is the calculated work of Puvis de Chavannes, whose finished study for the Sacred Grove in the Sorbonne is a long lyric poem in sustained rhythms. Again classical is his gentle little Ariadne given to the collection by Mrs. J.



THE FOYER, BY DEGAS

Watson Webb. The broad sympathies of the Havemeyers have included in the collection four paintings and pastels by Mary Cassatt, many romantic water colors of wild animals by Barye, and a number of Constantin Guys's piquant drawings.

Many visitors will be surprised to find so important a group of paintings as nearly in the spirit of the present day as the five Cézannes. These magnificent works represent

of intentionally harsh forms expressive of a morbid inner conflict, a compelling agony of spirit.

By some strange twirl of fortune's wheel, or of the whirligig of taste, there is one painter, El Greco, whose work, completed more than three centuries ago, is even more closely akin to the creative painters of to-day than is Cézanne. The astonishing Tolédan is represented in the Havemeyer Col-



THE THIRD-CLASS CARRIAGE, BY DAUMIER

various phases of Cézanne's development. In the early *Man with a Straw Hat* the head alone is realized, but the vitality of the head is inescapable. The *Still Life* is one of Cézanne's powerful yet comparatively harmonious works. In the two broad landscapes (*L'Estaque* and *Mont Sainte-Victoire*) the artist appears again to have come near to attaining the infinitely difficult goal he set himself and a stirring, restless near-harmony results. In the later painting, *Rocks—Forest of Fontainebleau*, the repose has been abandoned as being perhaps too easy, too sybaritic. The now perfected subtleties of color and texture are applied in the *Rocks* to an arrangement

lection by two very great paintings, the supreme portrait of the Grand Inquisitor, Cardinal Don Fernando Niño de Guevara and the inspired *View of Toledo*. The *View of Toledo* will without doubt be considered by many competent critics to be the most interesting picture of the entire collection. What secrets of genius are hidden in the ragged grayness of that tragic city on the hill, in those poisonous bright grasses beside the Tagus, and in the menacing unrest of that phrenetic sky!

Intense interest must be aroused also by the Goyas, of which there are five. Especially the fantastic *City on a Rock* will challenge attention by reason of its fresh vital-



THE GILDER, HERMAN DOOMER, BY REMBRANDT

ity and modernity. In the delightful Majas on the Balcony, on the other hand, Goya is thoroughly *dix-huitième*. Here he is at his most Venetian, reveling in the gay picturesqueness of life much as Tiepolo and Longhi did, and reveling, too, in the brilliant lightness of his own magical touch.

The mention of the Rembrandts thus far from the commencement of these notes is to be interpreted as a tribute to the collection as a whole. There are six Rembrandt portraits and eight drawings. Especially there are the excellent early portraits of Christian Paul van Beresteijn and his wife (1632) and the grandly solid portrait of the gilder, Herman Doomer (1640). Among the most admirable of the drawings are the early Man Seated on a Step, the simple and beautiful Group of Farm Buildings, and the gruesome Woman Hanging on a Gallows.

Other seventeenth-century Dutch pictures in the collection include The Visit, a beautiful work from Pieter de Hooch's best period, and a pair of small and early but brilliant portraits of Petrus Scriverius and his wife by Hals. Besides these there are several other splendid portraits which should by no means be overlooked among this somewhat bewildering assemblage. The precious Portrait of a Man by Hugo van der Goes (cut down at some time to its present oval form) was formerly attributed to Antonello da Messina, and the breadth and strength of the modeling is indeed remarkable in a Flemish head of the time.

Two magnificently drawn classical works which may be thought of as representing the somewhat similar culminations of two diverse traditions are the masculine portraits by Bronzino and Ingres. The latter is of Ingres's Roman period. The Bronzino with its swagger *contrapposto* is one of the artist's very fine mature works. Another great classicist, Poussin, is grandly represented by a pair of spacious landscapes with figures, illustrating Orpheus and Eurydice, and Orpheus Asking the Way to Hades.

EUROPEAN AND AMERICAN PRINTS

The European prints given to the Museum as part of the Havemeyer Collection were selected with a view to strengthening the Museum's collections without adding

unnecessary duplicates. Thus, although the gift is beyond any question the most important that has ever been made to the Print Room, it is actually far from being representative of either the extent or the interest of the original collection as formed by Mr. and Mrs. H. O. Havemeyer. To describe these prints in a single article of this length is impossible, as not only are there 182 of them, ranging from Dürer and Beham, through Rembrandt, Van Dyck, and Claude, down to the work of some of our contemporaries, but also a bound volume containing twenty-nine lithographs by Gavarni.

Beyond any possible doubt the most important single group among these prints is formed by the thirty-four etchings and dry-points by Rembrandt. Chief among these is a marvelous impression of the second state of Christ Healing the Sick (i.e., the "Hundred Guilder Print"). The paper on which it is printed gives a glow and a life to the wonderful chiaroscuro of the composition which, taken in conjunction with the beauty and earliness of the impression (for it was printed before there had been any wear of even the tenderest of the many dry-point lines), makes the Havemeyer print quite unforgettable. As will be understood when it is said that this impression before coming into the possession of Mr. and Mrs. Havemeyer belonged successively to such distinguished collections as those of Rechberger, Fries, Verstolk, Price, and Fisher, it can be taken as a model for everything the plate had to yield. Surely it is one of the few supreme impressions from what generations of careful collectors have come to regard as the greatest of all etched plates. It is a print which in every sense of the word must be regarded as a major work of art, one of the most precious possessions of the Museum.

Among the other Rembrandts are such famous portraits as the "Young Haaring" (Rechberger, Buccleuch), the Clement de Jonghe, Jan Asselyn, and Rembrandt Leaning on a Stone Sill, all in their first states, the "Old Haaring" (Barnard) and Rembrandt with a Plumed Cap (Paar) in their second states, and the Jan Six in its third. Among the etched landscapes are an incredibly



CHRIST HEALING THE SICK—THE "HUNDRED GUILDER PRINT," BY REMBRANDT

fine *Three Trees* (Morrison), *The Omval*, and the *Cottage with a White Paling* (Didot). Among the drypoint landscapes are those with a *Square Tower*, with a *Road beside a Canal* (Esdaile, Morrison), and the *Three Gabled Cottages beside a Road*. Of the figure subjects there may be mentioned the "*Jewish Bride*," in its first state (Buc-

Skull," printed on a lovely sheet of the most beautiful old ivory color. Could one have but a single Dürer one could not make a more felicitous choice than this. His pupil Beham is shown at his best by the "*Es ist kalt Weter*" and "*Das schadet nit*."

Van Dyck's hand is shown in the first states of the portraits of the *Baron Le Roy*,



YOUNG HAARING, BY REMBRANDT

cleuch, Hawkins, Aylesford), the *Young Man in a Velvet Cap*, and the *Old Man Shading His Eyes with His Hand*. The nudes are represented only by the *Negress Lying Down* (Haden). The biblical subjects include, in addition to the "*Hundred Guilder Print*," the *Christ Preaching* (i.e., "*La Petite Tombe*"), the *Jews in Synagogue* (Aylesford, Hawkins, Buccleuch), and the *Return from the Temple*.

By Dürer there is only an extraordinary impression of *The Coat of Arms* "with the

Lucas Vorsterman, *Jan de Wael*, and the distinguished self-portrait; that of *Claude le Lorrain* in *La Danse sous les arbres*, *Le Port de mer à la grosse tour*, and *Le Départ pour les champs*.

After these older men there comes a jump in time to *Turner*, the great Englishman, by whom there are three etchings and four mezzotints from the *Liber Studiorum*, and the Frenchman *Géricault*, by whom we have five lithographs of great interest.

Middle nineteenth-century etching is

represented among other things by two etchings by Corot, a trial proof of Haden's Scotch Firs, Inveroran, Millet's Gleaners, and the following prints by Meryon: Le Stryge, Saint-Étienne-du-Mont, La Tour de l'horloge, Le Pont-au-change, La Pompe Notre-Dame, and L'Abside de Notre-Dame.

In addition to the lithographs by Géricault, there are Dauterive's *Enfoncé Lafayette*; Delacroix's *Tigre royal* and *Lion de l'Atlas*; a group of Gavarnis that justifies the high esteem in which he has been held by so many sensitive connoisseurs; and six Whistlers, of which particular mention is due the very rare and beautiful color print of the *Draped Figure Reclining*.

By Degas there are five etchings, two variants of the portrait of Joseph Tourny, the self-portrait, the *Loges d'actrices*, and the unique impression of a girl's head seen in profile (*Buste de femme*). There is also a meltingly lovely monotype in black and white of a *Girl Tying Her Shoe*.

Miss Mary Cassatt in addition to being the most important woman artist of modern times was not only a life-long, but the beloved and intimate, friend of Mrs. Havemeyer. It is peculiarly fitting, therefore, that she should be represented in the collection by twenty-three of her charming prints, among which there are five of the rare and lovely color etchings that were

not included in the famous set of ten color prints. One of these is the delightful woman and child in a boat, *Feeding the Ducks*, of which we have not only a most brilliant proof in color but an impression in black and white of a very early trial state.

Among the living artists represented in

the collection are Frank Short, Marius Bauer (an important group of twenty-five), Charles A. Platt, D. Y. Cameron, Dodd, Hoyton, West, and Arms.

Other than by giving such an abbreviated list of these prints as that which precedes, there is no way of describing them short of a series of essays in which they could be severally discussed. With prints which for generations have been famous the world over, there are some which as yet have had no chance to show their mettle in the struggle for fame, and others so different from one another in



SELF-PORTRAIT, BY DEGAS

everything but their mere technical classification that they have almost literally nothing in common.

Notwithstanding the great importance, beauty, and rarity of most of these prints, perhaps the most interesting thing about the collection as a whole, so large, so varied, and so adventurous, is that it should have been put together by two people whose principal preoccupations lay in different and far-removed fields of collecting. The moral contained in this bleak statement is so warm and so obvious that it needs no pointing.

EUROPEAN AND NEAR EASTERN
DECORATIVE ARTS

The mediaeval and Renaissance sculptures constitute a most welcome group of accessions. Of notable interest are the two stone heads, fragments of life-size statues representing kings. One dates from the late twelfth or early thirteenth century; the other, from the thirteenth century. Both are superb examples of French sculpture of a period when fresh observation of nature



HEAD OF A KING, FRENCH, XIII CENTURY

was gradually transforming the earlier conventions. Rhenish of the late thirteenth or early fourteenth century, the upper half of a stone statue representing one of the Foolish Virgins reveals a more restless, dramatic spirit. The crown slightly awry and the posture of the right arm, which originally held an inverted lamp, permit the identification of the subject represented.

Two marble reliefs of the Virgin and Child take us across the Alps to Italy, where a twofold enthusiasm, for nature and for classical antiquity, gave rise to the Renaissance style. One of the reliefs is an early work by the Florentine master, Mino da Fiesole (1431-1484); the other, a typical work of Tommaso Fiamberti, the so-called Master of the Marble Madonnas, who was

active between 1480 and 1525. Among the sculptors of *quattrocento* Florence, Mino holds an eminent position; thoroughly characteristic of his exquisite, gracious style is the delicate modeling of the Havemeyer relief. Without Mino's genius, Fiamberti echoes pleasantly the achievements of more gifted masters.

In France, the waning Gothic tradition was succeeded in the sixteenth century by emulation of Italian sculpture in the grand style of the High Renaissance. In the work of the great French masters of this period an essentially national style developed, elegant but virile, sophisticated but not decadent. These qualities characterize the third Renaissance sculpture in the Havemeyer Collection, a life-size statue in painted terracotta of the Virgin and Child, dating from the late sixteenth or early seventeenth century. Also French are two large bronzes of river gods, the Nile and the Tiber, copied from the antique. They are mounted on their original pedestals of shell and brass inlay in the style of Boulle.

The beautiful lustered earthenware produced in Spain, chiefly at Valencia, in the fifteenth, sixteenth, and seventeenth centuries is represented in the collection by an important group of seventeen representative specimens. Of exceptional rarity are the four fifteenth-century pieces, one of which bears the arms of the Morelli of Florence. With these may be noted an important example of the tin-enamelled ware decorated in manganese and green, made at Paterna in the fourteenth century. Our plate is ornamented with coats of arms and star motives within compartments formed by interlacing bands.

Venetian glassware of the early Renaissance period is excessively rare. The Havemeyer Collection includes an unusual specimen in the form of a small beaker of about 1500, decorated with gilding and enamel. Another remarkable Venetian piece is a tazza of about 1550 to 1600 with painted and gilded decoration under the glass. The splendor of Italian textiles in the Renaissance is vividly brought to mind by a sumptuous fifteenth-century cope of cut velvet.

The Near Eastern objects in the Havemeyer Collection are a valuable addition to

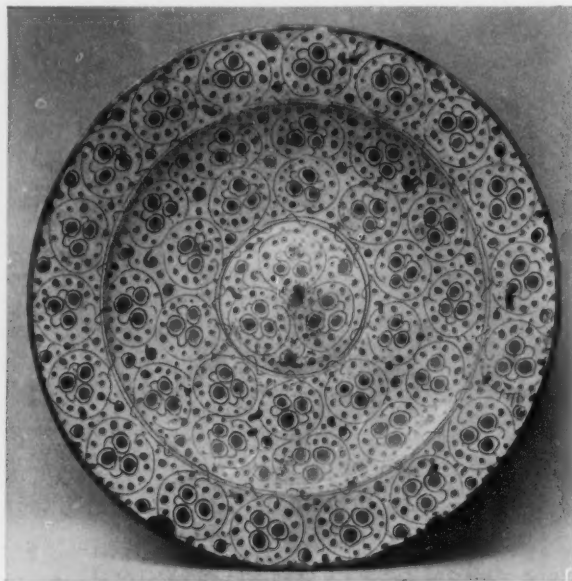


VIRGIN AND CHILD, TERRACOTTA
FRENCH, LATE XVI OR EARLY XVII CENTURY

our collections. The Persian pottery consists of eighteen very fine specimens: seven twelfth-century bowls of rare type—namely, glazed earthenware with bird, animal, and fish motives modeled in low relief and painted in colors; a large bowl of the same period with a freely drawn bird in blue; a plate of the twelfth or thirteenth century incised with a lively design of a rabbit; four examples of the colorful tur-

FAR EASTERN ART

It is not surprising that collectors so quick to appreciate the paintings of the French Impressionists should be interested also in the art of the Far East, in which the Impressionists themselves were interested, but the increasing popularity of the French painters has caused practically everybody to lose track of the fact that Mr. and Mrs. H. O. Havemeyer possessed one of the few



PLATE, LUSTERED EARTHENWARE
SPANISH, VALENCIA, XV CENTURY

quoise blue ware of the twelfth or thirteenth century; four charming specimens of the white-glazed ware with pierced decoration showing Chinese influence, which dates from the twelfth and thirteenth centuries; and a perfect Gombrūn bowl of the eighteenth century with a delicately drawn design. In addition to the pottery, there are three handsome pages from a twelfth-century Egypto-Arabic Koran; two pages from a fourteenth-century Persian copy of the *Shāh-namāh* ("Book of Kings"), each with a boldly painted miniature in the style of the Mongol school; and two fine Indian colored drawings of the early seventeenth century in the Mughal style, one, a portrait of Akbar, the other of Jahāngir.

great collections of Japanese art in America, as well as one of the great collections of Chinese art. The importance of the gift for the Department of Far Eastern Art can scarcely be overestimated. It is a remarkably representative collection, including Japanese painting (scrolls and screens), prints, ceramics, lacquers, and textiles; Chinese sculpture, painting, ceramics, lacquers, textiles, and bronzes.

PAINTINGS AND SCREENS

The Japanese paintings and screens are most important in relation to the Museum's collections, since we have hitherto been limited to a few choice examples. This gift adds some fifty-nine Japanese paintings

and eleven Japanese screens, increased by the loan of ten Japanese screens and one Chinese, making a total of twenty-two screens. The Chinese group includes also a gift of twenty-two paintings and a loan of three, which are equally fine and important. Many of these are masterpieces and are attributed to famous masters with as much propriety as most attributions have been

much more concerned with the meaning and symbolism of the picture. Without any expectation or even desire to seduce the energetic Occidental mind to the gentle contemplative processes of the Oriental, it seems advisable not to lose sight of the attributions given to paintings, whenever any are given, and to wield the bludgeon of doubt and suspicion a little less lustily than



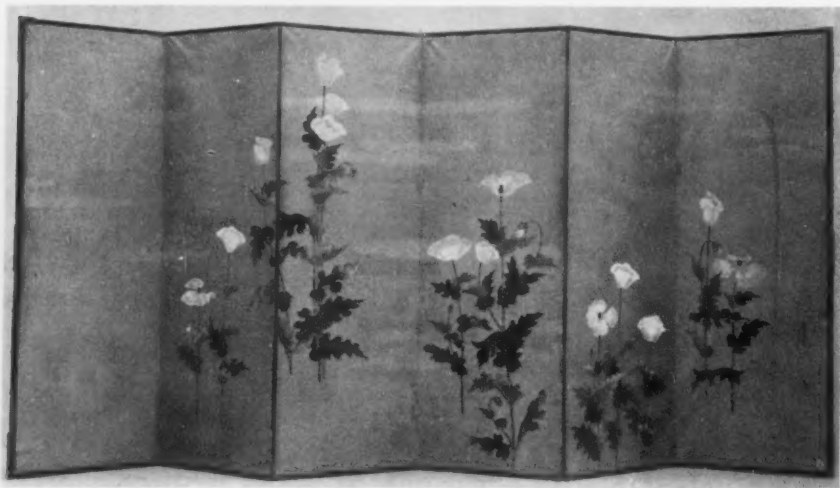
AN IMMORTAL PLAYING THE CH'IN
IN THE STYLE OF LI LUNG-MIEN, ABOUT 1040-1106

made in the Occident, or as many attributions are still made in the Orient. In a field of art so vast and complicated and extending over so long a period of time as that of China and Japan, it must be remembered that both Occidentals and Orientals are just at the beginning of the task of sorting and weighing according to the rules of Occidental scholarship, and one may wonder at and perhaps regret a little the demand to know exactly who did a picture, at exactly what place, and at exactly what time, instead of the less exacting classical Oriental interest, which was much more casual in its acceptance of attributions and

is the custom of this decade. For instance, take the case of the screen *River and Trees*, belonging to a pair of which one, for some years the property of this Museum, was bought as a Koyetsū, and for which, until lately, we have preferred to retain the name of Koyetsū. Contemporary Japanese authority, not to be outdone by the Western system of doubting the authenticity of anything Oriental (and one Western authority has gone so far as to remark, "How do I know it is second century—I didn't see it made!") now tells us that only the calligraphy of Koyetsū can be surely identified, and that at the present

time no painting can be proved to have been done by him. Baffled, we retrench, but cling timidly to "attributed to Koyetsū," privately hoping that we are unnecessarily sceptical, and that the master managed to slip one over on a critical posterity. In any case, since one generation has ascribed these screens to this master, and his name, rightly or wrongly, has come to mean a certain style to present students of Oriental art, it seems better to retain the association of his name until such time as

appreciated, but, not forgetting the loan exhibition of 1917, this is the first time New York has had a chance to see what screens can mean as decoration *en masse*. In Japan, they are ordinarily used in pairs, but the same kind of decoration is used throughout an entire palace, as in the Nijo Castle at Kyoto, where room after room is decorated in double tiers of screen-like panels, which, as a setting for court functions, it would be difficult to surpass. The six screens with a design of Nō robes hung on



SIX-PANEL SCREEN: WHITE POPPIES, ATTRIBUTED TO KORIN, 1661-1716

the question can be settled. One should never forget that neither definite attributions nor the lack of them has anything to do with the intrinsic quality of a painting. Buddhist art, like mediaeval art in Europe, was rarely signed, and should be regarded in the same spirit. The west façade of Chartres is unsigned, as are the great cave temples of Yün Kang, yet both stand as great and supreme souvenirs of their respective epochs, and few are silly enough to deny it.

In the present essay, one can do no more than call attention to the outstanding features of the collection; later they will be presented in detail.

The splendor of Japanese screens and the piquant charm of the prints have become familiar enough to the Occidental to be

racks (five attributed to Yeitoku and one to Matahei) give one an imaginative clue to the great sets of a hundred which were made for great daimios for use in certain ceremonials in which the lord and his retinue moved through the streets between continuous walls of splendor.

There is also a satisfaction tinged with sentiment at the reunion of the so-called Magnolia screen (we now call it River and Trees), attributed to Koyetsū, with its mate, which has for a long time been one of the chief treasures of the Japanese collection of this Museum. Singly, they are splendid examples of Japanese design in its most gracious manner, and together they are complete and beautiful. The screens attributed to Motonobu are in much the same manner but have the added



WASHING HORSES IN A RIVER. ATTRIBUTED TO CHAO MENG-FU, 1254-1322

interest of the insistence on symbolism—the graceful feminine willow associated with gentle birds, balanced against the stalwart masculine pine and commanding eagles. The other screens—a few poppies thrown against a golden ground, attributed to Korin; the Chinese Scene—Ladies in a Palace, attributed to Yeitoku; and the panels of dancing ladies of the school of Matahei, formerly a screen—make the collection a thoroughly representative one.



YOUNG MAN ESCORTING YOSHIWARA BEAUTY
BY OKUMURA MASANOBU, 1691-1768

Buddhist art is formal, ritualistic, and, as formerly noted, usually unsigned. The works of masters who painted religious subjects are a matter of record and tradition. There comes to the Museum, for the first time in the history of its collection, a notable array of Japanese and Chinese Buddhist paintings of which several are splendid examples of the tradition of Wu Tao-tzu, one of the greatest of T'ang painters. Kuan Yin (or Kwannon) in his gracious feminine manifestation; gentle Jizo, Merciful Helper of the Dead; the missionary Bosatsu; Monju and Fugen; and the holy Rakan are here at last. Also the life history of Prince Shōtoku Taishi, the first great

champion of the Buddhist faith in Japan, is depicted in two great paintings attributed to Tosa Tsunetaka. Secular painting is represented by the wonderful Warriors Guarding the Emperor, attributed to Mitsuhide of the Tosa school, and by a considerable group of enchanting ladies in posture and dance, of the school of Matahei, who was the forerunner of the Ukiyo-é school. Aside from the panels of the screen of the school of Matahei, among the most notable paintings are *A Beauty*, attributed to an unknown artist of the Sung dynasty; a *Girl Writing* and a *Lady Playing a Musical Instrument*, both of the school of Matahei. There are examples, too, of the category of painting which the Orientals call *Birds and Flowers*, all of them lovely, all of them indicative of the importance which these things have in the life of China and Japan. Remark especially the little *Vase with Blue and White Flowers* attributed to Kenzan, and *Washing Horses in a River* attributed to Chao Mêng-fu, one of the finest attributed to this master. The painting, *Dragons and Landscape*, attributed to Ch'en Jung, is a supreme example of its type.

JAPANESE PRINTS

So much has been written of the Japanese print from the technical, the historical, and the aesthetic points of view (into which a large dose of sentimentality is often infused), that it is unnecessary to discuss here its place in the history of art. Suffice it that toward the middle of the seventeenth century the Ukiyo-é school of art did occur (of which wood-block prints were a significant part), that for two centuries it ran its course in Japan with a definite beginning, climax, and end, and that, by some curious paradox which Westerners find it hard to understand, its chief exponents in that old feudal world in which class distinctions were severe, were the "people." As it is quite impossible to get entirely away from this phase in the development of Oriental art, it is desirable to have as complete a record of achievement in that medium as is possible. The Havemeyer gift, with its 820 individual prints (including 520 *suri-mono*) ranging from the Primitives of the

seventeenth century to the landscape designs of the nineteenth, greatly increases the Museum's collection of the works of the best masters.

We begin with the black-and-whites of the late seventeenth century: leaves from books and single sheets by Hishikawa Moronobu, Nishikawa Sukenobu of Kyoto, and Okumura Masanobu, works essentially graphic—strong, bold, and linear. Next there are hand-colored designs, notably a large print of the actor Segawa Kikunojō as a woman reading a letter, by Ishikawa Toyonobu; and of the same period another phase in the development of the Primitives, the *beni-yé*, in which artists such as Masanobu, Nishimura, Shigenaga, and Toyonobu, in single sheets and undivided triptychs, strove for daintier effects than they had heretofore achieved, by the printing of two colors, rose and green.

The early polychrome period is represented generously by Harunobu in fresh impressions of subjects such as Two Girls on a Veranda, the game of Cat's Cradle, the familiar Sleeping Elder Sister, etc., and by Koryusai in a splendid set of pillar prints. In the middle period we have, among others, the delightful wide pillar print of the Woman in Red by Shunshō; an actor in the drama, The Thousand Cherry Trees, by Bunchō; and excellent impressions of group compositions by Shunchō. In Kiyonaga the quality is very high, especially in prints such as A Man in a Black *Haori* and Two Women Approaching a Temple, Evening on the Banks of the Sumida, Disembarking from a Pleasure Boat, and others which depict that charmingly leisurely life by the Sumida River, where gay parties gathered under cherry blossoms or in the snow, had picnics by the banks of the river, or stepped into boats for all-day excursions.

The later men who were masters of the figure print at the end of the eighteenth century and in the early years of the nineteenth are more than adequately represented. Outstandingly, there are two superb actor prints by Sharaku, The Actor Nakayama Tomisaburō in a Female Role and The Actor Onoyé Matsusuké as a Ronin; The Lady with a Musical Toy and

Naniyawa O-Kita, the Tea-House Maid, as well as others not so often seen, by Utamaro; by Yeishi the left-hand sheet of his famous triptych commemorating the adventures of Prince Genji during his exile at Suma; and by Chōki the Lady and Child Catching Fireflies, a notable addition to any collection. Mention too should be made of Toyokuni, with whom, before the middle of the nineteenth century, the era of dis-



DISSEMBARKING FROM A PLEASURE BOAT
ON THE SUMIDA RIVER
BY TORII KIYONAGA, 1752-1815

inction in figure printing closed, but whose best prints, such as *Along the Seashore at Futami* in the Havemeyer Collection, are worthy of a place among the finest of the art of the Ukiyo-é school.

The development of landscape as a background, which coincided with the height of the development of the figure print, resulted in large sheets, diptychs, and triptychs—some of them of great beauty—by such men as Kiyonaga, Shunchō, Utamaro, Rekisentei Yeiri, Yeizan, and Toyokuni. These are well represented, those particularly deserving of note being the *Picnic Party under Cherry Trees* by Kiyonaga

and the Awabi Fishers by Utamaro.

Landscape as an end in itself was the last achievement of the Ukiyo-*é* school. In this field Hiroshige and Hokusai were pre-eminent, and we are fortunate indeed in that the Havemeyer gift is rounded off by such great landscape works as *The Karasaki Pine* and *The Rapids at Naruto* by Hiroshige, the unquestionably arresting *Cry of the Stag* and the beloved pictorial document, *The Great Wave at Kanagawa*, by Hokusai.

CERAMICS

Although the Museum, with its possessions and loans, is extremely rich in pottery and porcelain, such a collection is never complete, and the present gift has enhanced it wonderfully. The special interest of Mr. and Mrs. Havemeyer was in Han pottery, and the seventeen pieces given at this time present the various glazes in remarkable variety and completeness. No less exciting is the assembly of K'ang Hsi peach blooms, of which there are forty-one examples, showing this radiant material in all its loveliest phases. For the rest, there are excellent examples of many types of ceramics, especially notable the Sung and Yüan dynasty Chün *yao* pieces, the Chien *yao* bowls (which the Japanese call *Temmoku*), and as single star pieces, a pilgrim bottle of T'ang pottery with cream-colored glaze, and the great *sang-de-bœuf* vase of the K'ang Hsi period, which any champion of the decorative arts might well claim as the rival of great painting and sculpture. The Japanese ceramics include examples of the ware of Kyoto, Seto, Takatori, Karatsu, Oribe, Raku, and Satsuma. Among these the square bowl of Kyoto ware attributed to the master Ninsei is especially notable.

LACQUERS

The lacquers include 191 inro, fifty-six other pieces of Japanese lacquer, and three pieces of Chinese lacquer. The Japanese lacquers include excellent examples of various types, with several famous pieces. There is a cabinet of lacquered wood with decoration in lacquer, mother-of-pearl, and porcelain, which bears the seal of Ritsūō and is attributed to him; also two panels, one decorated with the figure of Chang Kuo

Lao releasing from his miraculous gourd not his customary white mule but three cavorting horses, the other bearing the equestrian representation of Chao Yun, a warrior hero of the Three Kingdoms. The latter bears the seal of Ritsūō, and both panels are attributed to him. A set of three writing boxes bearing the same design—a peasant carrying fagots—were all formerly attributed to Korin. It now seems probable that one is an original and the other two excellent copies of later periods.

Also attributed to Korin is a small box with a design of leafy sprays and deer in pewter and mother-of-pearl, and a charming representation of a crane in soft gray-white lacquer with touches of color, which is one of the most appealing pieces in the collection.

The inro (little boxes to be carried on the belt) have many interests; first of all, because they represent types of lacquer, and over a long period some of the best skill in lacquer working went into them. Furthermore, they present valuable documents in the way of iconography as they often depict favorite stories of the Japanese people, and one school represents miniature versions of the paintings of great masters. Here again the collection is rich and representative.



PILGRIM BOTTLE
T'ANG DYNASTY, 618-906

and offers a great deal to the specialized student of Japanese art, as well as to the casual observer. Among the little things created for the pleasure and use of human beings, there is nothing more exquisite and complete than these.

TEXTILES AND BRONZES

In noting the textiles of the present gift, it should be remembered that in 1896 Mrs. Havemeyer gave a notable collection of textile fragments, invaluable for study. At this time are added a charming Nō robe,

recognize the skillful workmanship; still others will understand the legends, or interpret the subtle meanings of the designs; the metallurgist and metalworker are certain to be intrigued by the blades and alloys and their treatment; while the student will further be interested in the signatures and schools of the artists. The exhibit is planned to satisfy all these visitors. The objects have been grouped roughly according to schools, then alphabetically according to sub-schools, and the signed pieces have been segregated from the unsigned.



TSUBA. OBVERSE, LIGHT AND DARK SHIBUICHI
REVERSE, COPPER AND SHAKUDŌ

examples of cut velvet, petit point, and a set of imperial hangings.

Mention is made of several Ming bronzes which were much needed, a splendid animal of the Sung period, and a large vase of the Han period, inlaid with a conventionalized dragon-and-scroll design.

Can one overestimate such a gift as this—the souvenirs and relics of a great civilization and a civilization which will not always be alien to us? The European paintings are dazzling, but more obviously our birthright, whereas these other things may prove to be the greater gift.

JAPANESE SWORDS AND SWORD FURNITURE

The swords, sword furniture, and arrow-heads of the Havemeyer Collection add an instructive series to the Museum's permanent collection of artistic metalwork. Some visitors will appreciate the sword furniture as interesting "escutcheons"; others will

Just as the Chinese are past-masters in lapidary work, so the Japanese excel in metalwork. The skill of Japanese bladesmiths is renowned, and the sword is a symbol of Japanese national culture. In it are embodied the traditions of the Japanese. Before proceeding to forge a blade, the smith must first purify his person and perform outward as well as spiritual acts of worship. The sword was considered the badge of the aristocracy, and the etiquette that regulated its wearing was expressed in a number of minute rules. For example, to exhibit a naked weapon was a gross insult, unless a gentleman wished to show his collection to his friends. In this event, the weapon was drawn from the scabbard by the guest and admired inch by inch, but not to its full length unless the owner pressed him to do so. In the present exhibition there are a score of swords, only two of which can be mentioned in this brief

note. The first bears the name of Gassan Sadakazu, who was the official swordsmith of the Imperial Household and who died in 1918 at the age of eighty-four. Bashford Dean, the late Curator of Arms and Armor, interviewed this artist and watched him at work, and was convinced that the watered types of steel of the ancient blades could be reproduced by a great modern swordsmith. The second sword is of interest primarily because of its rich mountings, which are



SIDONIAN CUP, FIRST CENTURY
B.C. OR A.D.

signed by the distinguished nineteenth-century master, Kanō Natsuō, who was professor of metalwork at the Imperial Art School of Tokyo. In connection with these sword blades may be mentioned a small group of arrowheads, also made by swordsmiths. These are as skillfully forged as the blades and are carved and decorated in openwork. Seven of them are inscribed "Echizen Korai," a famous arrow-making center.

It is the mountings, rather than the blades, which will appeal to the non-specialist, for they reproduce, by an unparalleled use of metals, the living, moving, changing colors of nature, and stimulate a desire to know the special meaning of the

subjects which ornament them. All the motives of these fittings have meanings which every learned Japanese can readily interpret, and thus they not only enrich the sword but also serve as a reminder of the essential lessons of ethics and religion. It is the chisel work, however, which appeals primarily to the Japanese connoisseur. This was executed with amazing precision, and sometimes two artists collaborated in the making of a small fitting. For example, the inscriptions on one of our guards, which is extraordinary in that its mass comprises four different metals, record that the chrysanthemum and orchid were executed by one artist (Kazuyoshi) and the plum and bamboo by another (Yoshitsugu). Because almost every technique in the ornamentation of metals—punching, drilling, sawing, chasing, inlaying, overlaying, etc.—was employed successfully, these fittings are inviting to all people of taste, or even curiosity, in such matters.

The six pieces signed by Gotō Ichijō are worthy of mention. Two of these are signed Gotō Hokkiō Ichijō, and one is signed Gotō Hōgen Ichijō saku. At the age of thirty-four this artist was given the rank of Hokkiō, the second highest rank conferred on artists by imperial decree; it was not until Ichijō attained the age of seventy-three that he received the rank of Hōgen, the highest rank conferred by the emperor. Other distinguished artists represented are Shiho Hōgen and Kikuchi Tsuneyuki, official chisellers of the daimios of Mito and Sendai, respectively; Masayuki, founder of the Hamano school; and Haruaki Hōgen, one of the three great moderns.

In conclusion, it may not be amiss to remark that this collection exemplifies not only the skill of the Oriental artist in metalwork, but also the understanding of Oriental culture by American connoisseurs.

CLASSICAL ART

The Classical Department has received as its share of the Havemeyer bequest nineteen pieces of glass, two glazed terracotta bowls, and one bronze helmet (Gallery A 23). The glass represents a selection made from a rich collection, so that each piece is a choice example of its kind. Together they give an ex-

cellent picture of the variety of techniques, shapes, and colors employed by the ancient glassmaker. All are of Roman date except one Greek ointment vase. As an outstanding example we may mention a Sidonian cup of the first century B.C. or A.D. It is inscribed on one side *Ιασον εποησεν* ("Iason made it"), on the other *μνησθη ο αγορασας*, which may be translated either "Let the buyer remember," that is, our "Beware of imitations," or, more probably, "Let the buyer be remembered" (i.e., by the gods), following a late usage current in contemporary dedications in Syria and elsewhere. The cup is an exact duplicate of one lent us by J. P. Morgan and was evidently blown in the same mold. Other important pieces are a molded cup in the form of a human head, in fine preservation, a bottle with a decoration in red enamel color, a graceful cup with applied threads of blue glass, and two pieces of banded mosaic glass.

The two green-glazed bowls are fine specimens of this rare ware, especially interesting on account of its employment of lead glaze at this comparatively early period (first century A.D., i.e., synchronous with the Chinese pottery of the Han period, which has similar glazes).

The bronze helmet is of the Corinthian type, a beautiful early example dating from the seventh century B.C. The holes around the edge served for the attachment of the lining.

EGYPTIAN ART

The quality of the two Egyptian objects in the Havemeyer bequest is in keeping with the high standards set by the rest of the col-

lection. Both pieces are stone sculpture, one a complete statuette, the other a fragment of a small statue. The statuette is a good example, typical of funerary figures of the XII Dynasty, and represents a man, Khnum-hotpe by name, wrapped in a long cloak, squatting in the traditional posture of the scribe. An inscription prays the god Ptah-Sokar to provide for his soul.

The other piece, though a mere fragment,

is of much greater importance, for its high quality as portrait sculpture is immediately apparent. The characteristics which set Egyptian art apart from that of other times and places are so marked that they often serve to obscure rather than to reveal the merits of a particular example of painting or sculpture. This factor is almost always present in royal statues where, in addition to absolute frontality, the presence of the striped headcloth or one of the curious crowns is likely to distract the attention from the modeling of

the face. Indeed, unless one is so familiar with these features as to feel that they are a natural setting it is necessary to "imagine them away" in order properly to appreciate the object as a work of art.

Chance has done this for us in the case of the fragment in question. A fracture has carried away all the headcloth except a small piece at each side of the brow. Otherwise nothing remains except the face and a part of the neck. The portrait of a man is before us, and as we look upon it we are compelled to admire the mastery with which the sculptor has expressed the forceful character of a man rather than to see just another head of an Egyptian king.

Portraiture in sculpture was carried to a



AMEN-EM-HËT III
FRAGMENT OF A STATUETTE

high plane during the XII Dynasty and we are able to identify this head as that of Amen-em-hêt III, who reigned from 1849 to 1801 B.C. It is carved out of figured gray marble and is one-third life-size.

THE REPORT OF THE TRUSTEES FOR THE YEAR 1929

The following extracts are taken from the Report for the Year 1929, made by the Trustees to the Corporation. They deal with the most important matters in the year's work, the increase in the collections and in the attendance of the public, the additional work in all departments incident to both of these, and the financial results of such demands upon the Museum.

"The most important event of the year just past, and one of the most momentous in the history of the Museum, was the bequest of works of art from the late Louisine W. Havemeyer, which under the terms of her will are to be kept on permanent exhibition, and to be known as The H. O. Havemeyer Collection. In accepting this benefaction, the Trustees expressed themselves as follows:

"'No gift to the Museum could be more welcome. The collection is a monument to the exquisite taste of Mr. and Mrs. Havemeyer. They collected what to them was beautiful and appealing and they acted on their own judgment, the quality of which is now evident. In this respect their collection is probably unique among the large private collections of the country. That it is given to the Museum, or rather to the public through the Museum, is evidence of Mrs. Havemeyer's confidence in our trusteeship.'

"Another bequest, that from Bashford Dean of about \$205,000, has resulted in the acquisition of a large and notable addition to the collection of arms and armor, since with the most generous gifts of money from friends, aggregating \$275,000, and the use of Museum funds it has enabled the Museum to secure the major part of Dr. Dean's private collection for a memorial to him in recognition of his service in the formation of this department.

"Acquisitions of the value and extent of

these bring with them new responsibilities, not only to exhibit them well, in a manner worthy of them, but also to extend every opportunity for their enjoyment and understanding by the people whom they are intended to benefit. With this thought in mind, the Trustees are under the necessity of making it plain to the Corporation and to the public that with the increase of the collections year by year, the growth of the building, and the growth of demands for service, there has been an increase in the cost of maintenance until now it is not possible to meet this requirement out of funds available for the purpose without an annual deficit. This must now be met by payment out of income from funds heretofore reserved for the purchase of works of art. At the present rate of increase in the administrative expenses, each succeeding year will see a corresponding decrease in purchases out of the income from funds for this purpose now diverted to the payment of upkeep, unless larger endowment funds can be secured.

"In this epoch of undertakings for the betterment of the public welfare, it is accepted as a matter of primary consideration that funds for administration should be provided first of all; such was the case with the Museum, but in its phenomenal growth the funds which were and have been provided for this purpose have not kept pace with the great and splendid benefactions for other purposes, with the inevitable result that the Trustees must now most urgently appeal for financial help to enable them to carry on the work of administration and of service to the public.

"The total number of annual contributing members at the end of the year was 13,592, a gain of 309 over the previous year. The total of the contributions thus received was \$138,960, which . . . was applied to the expense of administration.

"It is gratifying to record that the attendance this year at the main building has been the largest in the history of the Museum, 1,297,604, and that the number of visitors to The Cloisters, 42,150, although less than last year, is surprisingly large in view of its inaccessibility. The total of the attendance at the two buildings, 1,339,754, when analyzed, as in the tables at the end of this re-

port, shows that the opportunities offered to the people of New York for their enjoyment have been widely embraced, and that the increasing public interest in art, which is evidenced in the press and in many other ways, is nowhere better shown than by the number of people who visit the Museum galleries, especially on Saturdays, Sundays, and holidays. This interest is marked by a greater definiteness of purpose and objective than formerly, and by a more critical and understanding attitude towards what is seen. Among the tables referred to, those which record the number of persons who have come to embrace the opportunities offered for the hearing of lectures, or to take advantage of the service of the Instructors, furnish gratifying evidence of the value of the service which is being rendered by the Museum for adults and children. The various opportunities of the kind have added 297,528 to the count of those who have come to the Museum.

"The cost of administration in 1929 was \$1,636,472.03 and the total available income for its payment was \$753,087.68, leaving a deficit of \$883,384.35 to be met by the contributions of Trustees and the application of income from funds which may be used at the discretion of the Board, but which under other circumstances would be spent for the purchase of objects of art.

"The income specifically applicable to the purposes of administration is derived from the following sources: from the City through an appropriation in its Budget, \$479,112.52; from membership dues and fellowships, \$140,960; from the sale of publications, including photographs and casts, and from fees received for various services, \$73,802.05; and from other sources designedly applicable.

"The cost of administration for 1930 is estimated to be \$1,671,120, an increase of \$34,647.97 over that of the actual expense in 1929.

"It will be seen at once that the situation, which has been reported annually for a number of years, is a critical one, and that at the present rate of growth, the draft upon purchase funds for maintenance must greatly curtail the purchasing power of the Museum. It is with this serious contingency before them that the Trustees are con-

strained to make a public plea for gifts of money for their use in meeting the administration expenses of the Museum.

"The number of objects of art, except prints, which have been received during the year, through bequests, gifts, and purchase, was 1,925; the number of prints received was 1,710; and the accessions of books for the Library numbered 2,318. The important accessions are referred to in the departmental reports which follow, and the tables at the end of the report, prepared by the Registrar, show the accessions in classified form, that devoted to purchases giving the names of the funds out of whose incomes objects have been bought.

"A new table of comparative figures [printed in the report] gives an idea of the growth of the collections in the past ten years, the part which the liberality of friends has played in this increase, and, incidentally, the amount of work involved in caring for these accessions.

"Although it may not be apparent at first thought, changes in the collections and increased growth and activity in the Museum carry with them structural changes and alterations in the buildings that are almost continuous. The diversity of these changes may be shown by citing the work of modernization of the galleries of paintings, numbers 20, 21, 24, and 25, and the completion and occupation of a new locker room and lunch room, to provide more adequate space for employees. Many other changes and improvements were finished during the year, which has been a very active one, including, by a small addition to Wing B, new public toilets for men and women. In this building it was possible to incorporate a rest room and toilet for the women of the Museum staff and also to provide space in the basement for the enlargement of the shop for the manufacture of exhibition cases.

"The building housing the incinerator was reconstructed and the brick stack connected with it was raised, window sash in the Morgan Wing were replaced by sash of a modern type, movable picture storage racks were installed in the basement, and changes made in the Information and Sales Desk, at the Fifth Avenue entrance, to

facilitate the work of the members of the staff on duty there. An addition for offices and shops was erected in part of the courtyard space between Wings A and D, permitting expansion of a number of offices and shops to a point more adequate for efficient work.

"The past year of the Museum, like those which have preceded it, has been one of gratifying progress in every branch of its activities—particularly in the exhibition and demonstration of the many gifts that have come to it from generous donors, and in the interest and appreciation displayed by those for whom it receives its benefactions, the public, for whom it exists. All of

these things are good to report; they are the evidence of the Museum's vitality, and of the confidence it has inspired in the minds of those who support its purposes on the one hand, and of those who enjoy its privileges on the other; they are the justification for the appeal that is made at the beginning of this report, and now again at its close, for larger funds for the carrying on of this public service. The Trustees repeat most earnestly what was said in last year's report, that the pressing need of the Museum today is for money to allow the expansion of work now being carried on, and for its inevitable expansion in the future."

ACCESSIONS AND NOTES

ELECTION OF TRUSTEES. At the annual meeting of the Board of Trustees held on February 17, 1930, Myron C. Taylor and Horace Havemeyer were elected Trustees in the classes of 1931 and 1933 respectively, to fill vacancies caused by the resignations of Charles W. Gould and Francis C. Jones, who were elected Advisory Trustees for Life in January.

ANNUAL MEETING OF THE TRUSTEES. At the regular meeting of the Board of Trustees, held February 17, the following members of the outgoing class of 1930, V. Everit Macy, Arthur Curtiss James, and William Sloane Coffin, were reelected as the class of 1937.

Howard Mansfield, Treasurer of the Museum since 1909, having resigned this office, William Sloane Coffin was elected in his place. The other officers were reelected as follows:

President Robert W. de Forest
First Vice-President . . Elihu Root
Second Vice-President Henry Walters
Secretary Henry W. Kent

The following committees were elected for the year ending February 28, 1931.

EXECUTIVE COMMITTEE

Robert W. de Forest, President	
Elihu Root, First Vice-President	
Henry Walters, Second Vice-President	<i>Ex-officio</i>
William Sloane Coffin, Treasurer	
Edward D. Adams	Edward S. Harkness
George F. Baker	Howard Mansfield
George Blumenthal	Wm. Church Osborn
Daniel C. French	Henry S. Pritchett

FINANCE COMMITTEE

George Blumenthal, <i>Chairman</i>	
George F. Baker	J. P. Morgan
Henry Walters	Myron C. Taylor
The Treasurer (<i>Ex-officio</i>)	

AUDITING COMMITTEE

Lewis Cass Ledyard, <i>Chairman</i>	
Arthur Curtiss James	George D. Pratt

A GIFT OF MONEY. Robert B. Dodson, a Fellow of the Museum, has generously given \$500, as for two years past, to be used preferably for the Department of Prints, or for current expenses.

MEMBERSHIP. At a meeting of the Board of Trustees, held February 17, 1930, the following persons were elected to the Corporation: **FELLOWS IN PERPETUITY**, Myron C. Taylor and Alexander Moss White, Jr. The following persons, having qualified for membership through their contributions, which, with all fees so received, are applied to the cost of Museum administration, were elected in their respective classes: **CONTRIBUTING MEMBER**, Abel Cary Thomas; **SUSTAINING MEMBERS**, Mrs. Charles G. Carter, Mrs. Malcolm G. Chace, Mrs. Le Grand Cannon Cramer, Miss Mary T. Cudahy, Miss Martha Lincoln Draper, Mrs. Lea Hudson, Mrs. George E. Keiser, Mrs. Alfred R. Miller, Mrs. Frederick R. Steinway, Mrs. Helen C. Warden. **ANNUAL MEMBERS** were elected to the number of 136.

THE FREE SATURDAY CONCERTS. The first and second symphony concerts of the March series, conducted by David Mannes, were held on March 1 and 8. The remaining two concerts of the year will be given on Saturday evenings, March 15 and 22, at 8 o'clock. They will be preceded by talks on the programs by Thomas Whitney Surette at 5:15 p.m. in the Lecture Hall. This March series of concerts is the gift of Clarence H. Mackay.

The January series marked the record attendance at a single concert—10,929 on January 25; the previous record was 10,671 for the third concert of the January series in 1924. The total attendance for the four concerts, 37,677, was the largest attendance at any series since the concerts have been given.

THE MEMORIAL EXHIBITION OF THE WORKS OF ARTHUR B. DAVIES. The Davies exhibition in Gallery D 6, open through March 30, is too interesting to be passed over without notice in this issue of the BULLETIN. But after Bryson Burroughs's brilliant and sympathetic study of the man and his work which forms the introduction to the catalogue, and the suggestive comment by Louise Burroughs in the February BULLETIN on the exhibition itself and some of the pictures in it—in view, too, of the

fact that the paintings and tapestries now hang upon the gallery walls for individual appreciation—any further analysis of Davies's work seems superfluous. The exhibition will be open for nearly three weeks after the publication of this March BULLETIN, and visitors who come for a first view of The H. O. Havemeyer Collection may well linger for another look at Davies's breathlessly serious children, his romantic visions, his rhythm-seeking patterns, his serene—yet still nostalgic—Italian landscapes.

AN EXHIBITION OF SAMPLERS. An exhibition of European and American samplers of the seventeenth, eighteenth, and nineteenth centuries will be held in Gallery H 19, opening on Monday, April 14, and closing on Tuesday, September 30. Consisting of samplers in the Museum's collection and specimens lent by private collectors, this exhibition, numbering about 125 samplers, is designed to give a comprehensive survey of this form of needlework. The exhibition will be described in detail in the April BULLETIN.

A TEMPORARY ARRANGEMENT OF FRENCH AND BRITISH PAINTINGS. The temporary installation of The H. O. Havemeyer Collection in the midst of the paintings galleries has necessitated the removal from exhibition of the paintings in four galleries, 20, 21, 24, and 25. These were the permanent collection of French and British paintings and the changing exhibition of water colors. In order to exhibit the most important of these withdrawals the European paintings of Gallery 19 were also taken down, and a combination of British and French works put in their place. The twenty paintings chosen are of the very best and make a handsome exhibition in themselves. There is one wall of English portraits and Turners; on another a pair of Manets and the David portrait are separated by two landscapes by Corot and Claude. The Charpentier family by Renoir hangs with Monet, Boucher, Puvis, and Greuze. The large Courbet, *Les Demoiselles de village*, is flanked by the Ingres portraits, and Lawrence and Degas have two short walls. J. M. L.

A GREEK ISLAND EMBROIDERY. The Museum is fortunate in adding to its collection of Greek Island embroideries an unusually fine Patmos bed curtain, the gift of H. A. E. and Paul C. Jaehne. This piece is a distinguished example of the native handicraft formerly practised throughout the Islands either for household decoration or for personal adornment, but long rendered extinct by the advance of industrialism.

It is worked in colored silks on a linen ground and shows the characteristic leaf form or "King Pattern" arranged on a central stem in vertical rows. At the top is a pointed gable surrounded by parrots and winged dragons, and miniature birds and dogs appear at regular intervals throughout the design. This embroidery probably dates from the seventeenth century, and in addition to its fine drawing and workmanship is in a superb state of preservation. It will be shown in Gallery H15. F. L.

TALKS AT THE CLOISTERS FOR MEMBERS OF THE MUSEUM. On Fridays during the later part of April and in the earlier weeks of May, at three o'clock, Miss Duncan will meet Members at The Cloisters, Fort Washington Avenue and 191st Street, to discuss with them Romanesque and Gothic art as illustrated by the collections. The dates are April 18, 25, May 2, 9, and 16.

A GIFT OF SCREENS. Two charming screens of the school of Matahei, representing the cultivation of rice through the four seasons, have lately been added to the collections of the Department of Far Eastern Art as the gift of Mrs. E. H. Harriman, and placed in the Room of Recent Accessions. The screens are six-fold and may be dated seventeenth century, or possibly even late sixteenth century. The procession of seasons starts at the right with the planting of rice in the early spring, and progresses to the transplanting of young plants; and in the second screen continues to the harvest and winter storage. The scenes are pleasant and amusing, the figures admirably drawn—an excellent addition to our collections.

A. R. P.

PUBLICATION NOTES. The Sixtieth Annual Report of the Museum, for the year

1929, an extract from which is published in another column of this issue of the BULLETIN, has been distributed to Members of the Museum. Copies will also be sent to other interested persons upon request addressed to the Secretary.

"It is hazardous to rate reputations and to pass verdict on the merit of the art of one's own time. . . . But an outstanding personality revealed in all an artist's productions is surely one test of the permanency of excellence. Davies triumphs in such a test," writes Bryson Burroughs in the introduction to the catalogue of the Memorial Exhibition of the Works of Arthur B. Davies. Of the 189 examples of Davies's work in painting, drawing, and textile design which make up the exhibition, 124 full-page illustrations are included in the catalogue, which may be purchased in the exhibition gallery or at the Information Desk.¹

Metropolitan Museum Studies, volume II, part 2, will probably appear early in May. This number, which completes the second volume, will include the following articles by members of the Museum staff and other scholars: Coptic Tunics in The Metropolitan Museum of Art, by M. S. Dimand; Recent Acquisitions of Japanese Arms and Armor, by Thomas T. Hoopes; Modern Methods for the Preservation of Ancient Metal Objects, by Colin G. Fink; A Double Virginal, Dated 1581, by Hans Ruckers, by James J. Rorimer; An Early Mughal Painting, by Joseph Breck; Notes on Two Woodcuts Ascribed to Hans Sebald Beham, by William M. Ivins, Jr.; Examples of South German Woodwork in the Metropolitan Museum, by Adolph Feulner and Preston Remington; Wall Decorations of the Main Temple of the Sun at El 'Amarneh, by C. Ransom Williams; Polychrome Vases from Centuripe in the Metropolitan Museum, by Gisela M. A. Richter; Notes on Persian Costumes of the Sixteenth and Seventeenth Centuries, by Joseph M. Upton.

¹ Catalogue of a Memorial Exhibition of the Works of Arthur B. Davies. New York, February 17 to March 30, MCMXXX. Introduction by Bryson Burroughs. xviii, 36 pp. octavo. 124 illustrations. Paper. Price \$1.00.

LIST OF ACCESSIONS AND LOANS

JANUARY 6 TO FEBRUARY 5, 1930

ARMS AND ARMOR

Helmet, signed Joshu-ju Saetome Iyesada, bearing crest of Maru-ni-Kajucha. Japanese, XVI cent.*

Gift of Mrs. Louis B. McCagg, in memory of her husband.

BOOKS—THE LIBRARY

Gifts of Edward D. Adams, Barbizon House, the Carnegie Corporation, Harrold E. Gillingham, the Worshipful Company of Goldsmiths, the Countess Wilhelmina von Hallwyl, Quinquela Martin, Mrs. Walton Martin, Albert Nachet, Ernst Rosenfeld, Mrs. Elizabeth Gray Valentine Thomas, Benjamin S. Wise.

CERAMICS

Porcelain vase, with incised decoration, by Adelaide Alsop Robineau. American, 1926 (Wing J. Room 8).

Purchase.

COSTUMES

Coat, embroidered. Indian, XVIII-XIX cent.†

Gift of Mrs. F. S. Fish.

DRAWINGS

Studies (6) of nudes, by John Singer Sargent. American, 1856-1925.†

Gift of Miss Emily Sargent.

LACES

Flounce, *point de Flandres*, bobbin lace, XVII cent.; flounce, bobbin lace, Brussels, XIX cent.,—Belgian; flounce, *point de France*, needlepoint lace, French, XVII cent.*

Gift of Mrs. Edward S. Harkness.

PAINTINGS

Woman and Dog, by Todeschini (Giacomo Francesco Cipper), Italian, first half of XVIII cent.†

Purchase.

Landscape, by John H. Twachtman, American, 1853-1902.†

Gift of Robert E. Tod.

Portrait of Mabel Marquand (Mrs. Ward), by John Singer Sargent, American, 1856-1925.†

Gift of the Hon. Henry G. Ward.

Portrait of the Hon. Joseph H. Choate, by Carlos Baca-Flor, French-Peruvian, contemporary.*
Gift of Miss Mabel Choate and the late J. Pierpont Morgan.

PHOTOGRAPHS—THE LIBRARY

Gifts of the Carnegie Corporation, Mrs. Robert W. de Forest, C. W. Martin, Mrs. Walter Ufer.

PRINTS AND ILLUSTRATED BOOKS—DEPARTMENT OF PRINTS

Gifts of Mrs. Arthur B. Davies (17), Mrs. J. Woodward Haven (1), Mrs. Bella C. Landauer (5), James G. Leippert (8), Ralph Pulitzer (30), A. S. W. Rosenbach (1 book).

PRINTS, ENGRAVINGS, ETC.

Preliminary sketch for the bookplate engraved for the Museum by Sidney L. Smith.*

Gift of C. E. Goodspeed.

SCULPTURE

Scenes from the Life of Buddha, marble, Indian, II cent. A.D.*

Purchase.

Panel from chancel screen, marble, Italian, about IX cent.*

Purchase.

TEXTILES

Panels (2) of gold embroidery, Italian, XVI cent.†

Bequest of Mrs. Harriet F. Haas.

Panel of cut velvet on gold ground, Indian (Mughal), first half of XVII cent.; scarf, Indian, XVIII cent.†

Purchase.

Curtain, embroidered, Greek Islands (Patmos), XVII cent. (Wing H, Room 15).

Gift of H. A. E. and Paul C. Jaebne.

WOODWORK AND FURNITURE

Complete room from the Hôtel de Pomponne, carved and gilded wood, French, 1715-1725.*

Purchase.

ARMS AND ARMOR

Kolbenturnierhelm, XV cent. (Wing H, Room 9); complete embossed armor of Bernhard von Weimar, 1575 (Wing H, Room 8),—German; three-quarters etched and gilded armor of the Connétable de Montmorency, Italian, 1555 (Wing H, Room 8).

Lent by a Trustee of the Museum.

GLASS (STAINED)

Heraldic panel, Dutch, dated 1656 (American Wing).

Lent by Mrs. J. Insley Blair.

* Not yet placed on exhibition.

† Recent Accessions Room (Floor I, Room 8).

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

LACES

Collection of laces (74 pieces), Belgian, French, Italian, and Spanish, XVIII cent.*

Lent by Mrs. George Blumenthal.

METALWORK

Tankards (6), silver, maker Paul Revere, American, 1735-1818 (American Wing).

Lent by Henry F. du Pont.

MINIATURES AND MANUSCRIPTS

Bill of sale, George Seddon & Son, furniture makers, English, 1770-1780 (Wing J, Room 11).

Lent by Mrs. Seton Porter.

MISCELLANEOUS

Panels (5) of wall paper, Les Sauvages de la Mer Pacifique, by Joseph Dufour & Co., French, 1804-1805 (Wing J, basement corridor).

Lent by Mr. and Mrs. William Sloane Coffin.

SCULPTURE

Head of Pavlowa, in wax, by Malvina Hoffman, American, contemporary (Wing K, Room 7).

Lent by Mrs. L. Dean Holden.

TEXTILES

Sampler, American, dated 1828.*

Lent by Mrs. Henry W. Payne.

Sampler, by Julia Van Zandt, American, dated 1821; sampler, by Jane Rebecca Black, American, dated 1833; sampler, by Elizabeth Treferen, American, dated 1773.*

Lent by Frederic Fairchild Sherman.

WOODWORK AND FURNITURE

Side chair, mahogany, English, 1770-1780 (Wing J, Room 11).

Lent by Mrs. Seton Porter.

Armchairs (2), walnut, American (Philadelphia), second quarter of the XVIII cent. (American Wing).

Lent by Henry F. du Pont.

* Not yet placed on exhibition.

CALENDAR OF LECTURES

MARCH 18-APRIL 13, 1930

LECTURES FOR MUSEUM MEMBERS

MARCH		HOUR
10	Tradition and Contemporary Art. Huger Elliott	4:00
21	Gallery Talk. Great Examples of Craftsmanship: Mohammedan Decorative Arts. Mabel Harrison Duncan	11:00
22	Story-Hour for Younger Children of Members. A Page who Became a Painter: Peter Paul Rubens. Anna Curtis Chandler	10:15
22	Gallery Talk for Older Children of Members. Paintings Different from Ours. Hetty Marshall Barratt	11:15
26	Tradition and Contemporary Art. Huger Elliott	4:00
28	Gallery Talk. Great Examples of Craftsmanship: Jewelry of the Ancients. Mabel Harrison Duncan	11:00
29	Story-Hour for Younger Children of Members. Velazquez, Master of Ceremonies at a Royal Wedding: Louis XIV of France and Maria Theresa of Spain. Anna Curtis Chandler	10:15
29	Gallery Talk for Older Children of Members. Now, What Is Art? Hetty Marshall Barratt	11:15
APRIL		
2	Tradition and Contemporary Art. Huger Elliott	4:00
5	Story-Hour for Younger Children of Members. With a Dutch Painter who Liked to Laugh. Anna Curtis Chandler	10:15
9	Tradition and Contemporary Art. Huger Elliott	4:00
12	Story-Hour for Younger Children of Members. Silversmithing for His Country: Paul Revere. Anna Curtis Chandler	10:15

FREE PUBLIC LECTURES

(Announced by Date and Subject)

MARCH		HOUR
22	Pictorial Motives in Japanese Prints. Kojiro Tomita	4:00
22	Talk on the Concert Program. Thomas Whitney Surette	5:15
23	Some Historic Sites in Greece. Clarence H. Young	4:00
29	Landscape Painting in China. George Rowley	4:00
30	Spanish Art. E. Allison Peers	4:00

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

APRIL		HOUR
1	Radio Talk, WRNY: Nature as the Chinese Painter Saw It. Huger Elliott.....	11:30
4	Radio Talk, WNYC: A Colonial Silversmith. Huger Elliott.....	5:45
5	Radio Talk, WOR: The Altman Collection. Huger Elliott.....	12:10
5	Francia's Portrait of Federico Gonzaga (For the Deaf and the Deafened). Jane B. Walker	3:00

FREE PUBLIC LECTURES

(Announced by Courses)

Gallery Talks by Elise P. Carey, Saturdays at 2 p.m., Sundays at 3 p.m.
 Gallery Talks by Roberta M. Fansler, Saturdays at 3 p.m.
 Gallery Talks by Huger Elliott, Sundays, at 2 p.m.
 Museum Cinema Films Showings, Thursdays at 2 p.m.
 Yale Cinema Films Showings: Chronicles of America Photoplays, Tuesdays, March 18 and April 1, at 2 p.m.
 Study-Hour for Practical Workers and for People of Various Interests, by Grace Cornell, Sunday, March 23, at 3 p.m.
 Story-Hours for Boys and Girls by Anna Curtis Chandler, Saturdays, at 1:45 p.m., Sundays, at 1:45 and 2:45 p.m.

CALENDAR OF CURRENT EXHIBITIONS

SPECIAL LOAN EXHIBITION

Memorial Exhibition of the Works of Arthur B. Davies Gallery D 6 February 18 through March 30

SPECIAL EXHIBITION

Temporary Exhibition of The H. O. Havemeyer Collection Galleries 20-25 March 11 through November 2

TEMPORARY DEPARTMENTAL EXHIBITIONS

Prints by Arthur B. Davies	Gallery K 40	February 18 through March 30
Prints by Winslow Homer	Gallery K 39	January 6 until further notice
Prints—Selected Masterpieces	Gallery K 41	March 11, 1929, until further notice
English Embroideries	Gallery H 10	October 14, 1929, through March 15
Greek Embroideries	Gallery H 15	March 17 through April 13

BULLETIN OF THE METROPOLITAN MUSEUM OF ART

THE METROPOLITAN MUSEUM OF ART

Incorporated April 13, 1870, "for the purpose of establishing and maintaining . . . a Museum and library of art, of encouraging and developing the study of the fine arts, and the application of arts to manufacture and practical life, of advancing the general knowledge of kindred subjects, and, to that end, of furnishing popular instruction."

LOCATION

MAIN BUILDING. Fifth Avenue at 82d Street. Buses 1-4 of the Fifth Avenue Coach Company pass the door. Madison Avenue cars one block east. Express station on East Side subway at Lexington Avenue and 86th Street. Station on Third Avenue elevated at 84th Street. Cross-town buses at 70th and 86th Streets.

BRANCH BUILDING. The Cloisters, 668 Fort Washington Avenue. Reached by the West Side subway or Fifth Avenue buses to St. Nicholas Avenue and 181st Street, thence west to Fort Washington Avenue and north ten blocks.

OFFICERS AND TRUSTEES

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ELIHU ROOT	First Vice-President
HENRY WALTERS	Second Vice-President
WILLIAM SLOANE COFFIN	Treasurer
HENRY W. KENT	Secretary
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FRANCIS C. JONES

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Assistant Director	JOSEPH BRECK
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Curator of Paintings	BRYSON BURROUGHS
Associate Curator	HARRY B. WEHLE
Curator Emeritus of Egyptian Art	ALBERT M. LYTHGOE
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Associate Curators	JOSEPH BRECK
Curator of Armor	CHARLES O. CORNELIUS
Curator of Far Eastern Art	PRESTON REMINGTON
Keeper of the Altman Collection	MAURICE S. DIMAND
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	HENRY F. DAVIDSON
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MEMBERSHIP

BENEFACTORS, who contribute or devise . . .	\$50,000
FELLOWS IN PERPETUITY, who contribute . . .	5,000
FELLOWS FOR LIFE, who contribute . . .	1,000
CONTRIBUTING MEMBERS, who pay annually . . .	250
FELLOWSHIP MEMBERS, who pay annually . . .	100
SUSTAINING MEMBERS, who pay annually . . .	25
ANNUAL MEMBERS, who pay annually . . .	10

PRIVILEGES—All Members are entitled to the following privileges:

A ticket admitting the Member and his family, and non-resident friends, on Mondays and Fridays.

Ten complimentary tickets a year, each of which admits the bearer once, on either Monday or Friday.

The services of the Museum Instructors free.

An invitation to any general reception given by the Trustees at the Museum for Members.

The BULLETIN and the Annual Report.

A set of all handbooks published for general distribution upon request at the Museum.

Contributing, Sustaining, Fellowship Members have, upon request, double the number of tickets to the Museum accorded to Annual Members; their families are included in the invitation to any general reception; and whenever their subscriptions in the aggregate amount to \$1,000 they shall be entitled to be elected Fellows for Life, and to become members of the Corporation. For further particulars, address the Secretary.

ADMISSION

MUSEUM GALLERIES and THE CLOISTERS free except on Mondays and Fridays, when a fee of 25 cents is charged to all except Members and those holding special cards—students, teachers and pupils in the New York City public schools, and others. Free on legal holidays. Children under seven at the main building and under twelve at The Cloisters must be accompanied by an adult.

HOURS OF OPENING

MAIN BUILDING and THE CLOISTERS:	
Saturdays	10 a.m. to 6 p.m.
Sundays	1 p.m. to 6 p.m.
Other days	10 a.m. to 5 p.m.
Holidays except Thanksgiving & Christmas	10 a.m. to 6 p.m.
Thanksgiving	10 a.m. to 5 p.m.
Christmas	1 p.m. to 5 p.m.
American Wing & The Cloisters close at dusk in winter.	
CAFETERIA:	
Saturdays	12 m. to 5:15 p.m.
Sundays	1 p.m. to 5:15 p.m.
Other days	12 m. to 4:45 p.m.
Holidays except Thanksgiving & Christmas	12 m. to 5:15 p.m.
Thanksgiving	12 m. to 4:45 p.m.
Christmas	Closed
LIBRARY: Gallery hours, except Sundays during the summer and legal holidays.	
MUSEUM EXTENSION OFFICE	10 a.m. to 5 p.m., except Sundays and legal holidays.
PRINT ROOM: Gallery hours, except Saturday afternoons, Sundays, and legal holidays.	

INSTRUCTORS

Members of the staff detailed for expert guidance at the Museum and at The Cloisters. Appointments should be made at the Museum through the Information Desk or, if possible, in advance by mail or telephone message to the Director of Educational Work. Free service to the Members and to teachers and students in the public schools of New York City; for others, a charge of \$1.00 an hour for groups of from one to four persons, and 25 cents a person for groups of five or more. Instructors also available for talks in the public schools.

PRIVILEGES AND PERMITS

For special privileges extended to teachers, pupils, and art students at the Museum and at The Cloisters, and for use of the Library, classrooms, study rooms, and lending collections, see special leaflets.

Requests for permits to copy and to photograph should be addressed to the Secretary. No permits are necessary for sketching and for taking snapshots with hand cameras. Permits are issued for all days except Saturday afternoons, Sundays, and legal holidays. See special leaflet.

INFORMATION DESK

At the 82d Street entrance to the main building. Questions answered; fees received; classes and lectures, copying, sketching, and guidance arranged for; and directions given.

PUBLICATIONS

The Museum publishes and sells handbooks, colorprints, photographs, and postcards, describing and illustrating objects in its collections. Sold at the Information Desk and through European agents. See special leaflets.

CAFETERIA

In the basement of the main building. Open for luncheon and afternoon tea daily, except Christmas. Special groups and schools bringing lunches accommodated through notification in advance.

TELEPHONES

The Museum number is Rhinelander 7600; The Cloisters Branch of the Museum, Washington Heights 2735.